

## WEEK 1

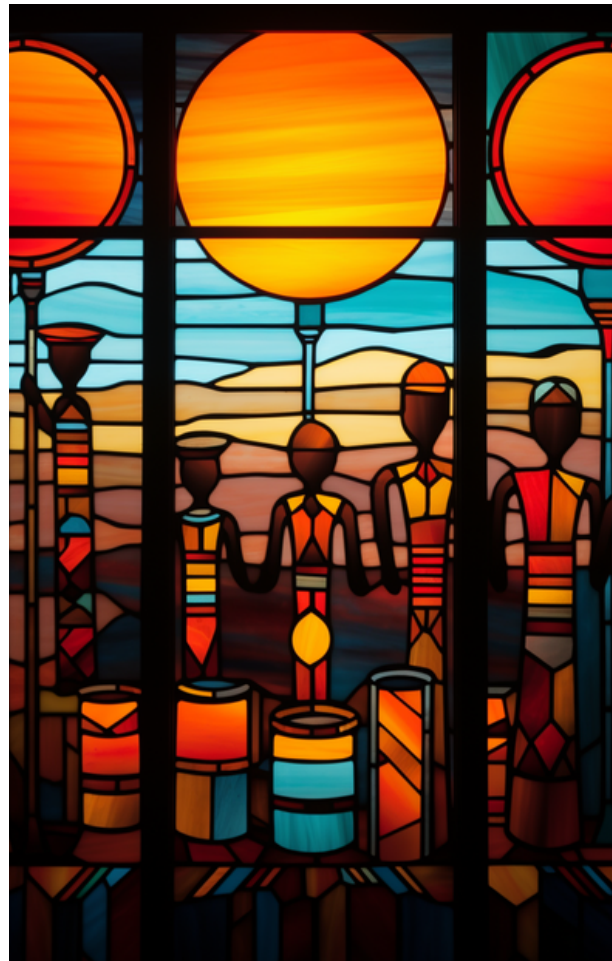
# African Drumming/Call Response

## Scripture Reading

### Exodus 1:8-14, 2:23-25

<sup>8</sup> Now a new king arose over Egypt, who did not know Joseph. <sup>9</sup> He said to his people, "Look, the Israelite people are more numerous and more powerful than we. <sup>10</sup> Come, let us deal shrewdly with them, or they will increase and, in the event of war, join our enemies and fight against us and escape from the land." <sup>11</sup> Therefore they set taskmasters over them to oppress them with forced labor. They built supply cities, Pithom and Rameses, for Pharaoh. <sup>12</sup> But the more they were oppressed, the more they multiplied and spread, so that the Egyptians came to dread the Israelites. <sup>13</sup> The Egyptians became ruthless in imposing tasks on the Israelites, <sup>14</sup> and made their lives bitter with hard service in mortar and brick and in every kind of field labor. They were ruthless in all the tasks that they imposed on them.

<sup>23</sup> After a long time the king of Egypt died. The Israelites groaned under their slavery, and cried out. Out of the slavery their cry for help rose up to God. <sup>24</sup> God heard their groaning, and God remembered his covenant with Abraham, Isaac, and Jacob. <sup>25</sup> God looked upon the Israelites, and God took notice of them.



## African Drumming's Enduring Legacy

### Shaping Gospel Music and Spiritual Expressions in the Black Church

African drumming, stemming from diverse regions across the African continent, has profoundly impacted gospel music and the African American culture, fostering an ongoing and vibrant evolution. Its influence on rhythmic patterns and the spirited essence of gospel music, especially within African American churches, is undeniable.

The passages in Exodus 1:8-14 and 2:23-25 recount the oppression faced by the Israelites in Egypt as slaves and their fervent prayers for deliverance. This also mirrors the oppression African Americans faced during slavery and their impassioned prayers for deliverance. In response, God hears their cries, remembers His covenant, and initiates their redemption.

One aspect of historical drumming that is overlooked is the musical experiences of slaves in America. African-Americans used drums to entertain, celebrate and communicate. Many of the techniques used to create and play drums were brought over to America from their native lands.



Unfortunately when slave masters realized that drums could be used to communicate over long distances they outright banned them from their plantations. The drumbeat not only accompanied chants and dances, but was also used to send messages. By striking and holding the drum in certain ways, drummers could replicate tones of speech almost exactly.

Regardless of their intent, the rhythms of Africa could not be suppressed in their entirety. Often in place of traditional drums, slaves resorted to clapping and stomping in polyrhythmic cadences to reproduce the complex rhythms of their ancestors. These were used to mimic traditional drumming found in Africa.

There are three different types of African drumming. Firstly, a rhythm can represent an idea (or signal). Secondly, it can repeat the accentual profile of a spoken utterance or thirdly, it can simply be subject to musical laws. According to a narrative published by DJ Zhao for This is Africa, “...because the drums were taken away, the forms of West African music which were either purely vocal or featured the voice prominently, traditionally played without drums, using simple instruments...this took root in a big way and gained wide popularity in the deep South.”

“Call and Response” is a form of music which is deeply rooted in African musical traditions. It predates written history, and holds a central place in various African cultures.

The resilience of African rhythms persisted within the Black Church, even in the absence of traditional drums. This tradition not only enriched the music, but also the spiritual expressions within the Black Church, evolving dynamically over time. The legacy of African drumming profoundly enriched gospel music and the spiritual expressions within the Black Church, persisting through adversity and evolving into a vibrant tradition that continues to resonate and evolve.

## Song Recommendations - (*This Far By Faith Hymnal*)

- “Lift Every Voice and Sing” – Hymn #295 (Appropriate Anytime)

### Drumming/Call Response

- Wade in The Water – Hymn#114
- This is the Day - Hymn #262
- In the Name of Jesus - #265
- Victory is Mine - Hymn #266

## Petition for Prayers of the People

### Weekly Prayer


(for individuals, small groups or the prayer of the day...write yourself or use this one)

*Everlasting God, you give strength to the weak and power to the faint. Make us agents of your healing and wholeness, that your good news may be made known to the ends of your creation, through Jesus Christ, our Savior and Lord. Amen.*

## Offering Prayer

Blessed are you, Holy One, for all good things come from you. In bread and cup you open heaven to us. Meet us at this table, that we receive what we seek and follow your Son, Jesus, in whose name we pray. **Amen.**

## Blessing

God who names you, Christ who claims you, and the Holy Spirit who dwells in you,  bless you and remain with you always. **Amen.**

## African Drumming/Call & Response Additional Information:

### Music

- [Angels](#) - A Call and Response Hymn by Cynthia Liggins Thomas
- [Walk by Faith](#) - Dr. Iona Locke
- [Principles of Call and Response](#)

### Articles

- [What is Call and Response in Music?](#)
- [The History of African Drumming: Origins](#)

### Video

- [History and Sounds of the Talking Drum](#)